

# Hitchy Is Coming To Town---"Aphrodite" at Poli's Tonight---Cecil Lean at Shubert-Belasco

Julia Sanderson and G. P. Huntley at the National. "High Noon" Has Debut Christmas Day. Cawthorn Comes to Capital in "The Half Moon."

By LOUIS ASHLEY.  
Raymond Hitchcock is coming to town. Hitchy is bringing his fourth annual edition of "Hitchy-Koo Reviews." He has already started upon the way found pleasant by Ziegfeld, George White made the plunge, too, and discovered success. American theatergoers seem to like the airy, fluffy nonsense gathered into a so-called revue. Parisians have long since voted them worth while. Staid old Londoners followed suit. And now New York, setting the style for most of our uncertain world, has taken the revue to its bosom. Washington is satisfied with the New York decision.

"Hitchy-Koo, 1920," with Hitchy himself, Julia Sanderson and G. P. Huntley prominent among the fun-makers, will be the attraction at the National Theater for a week, beginning December 27. Reminiscent of other days, this revue is termed "five-starred" by the gentlemanly advance men. If that means anything, well, bring it along. It should be worth while.

The five stars are Messrs. Hitchcock, Sanderson and Huntley, with the added dancing team of Dixie and Dixon. Supported by many beautiful girls, etc., these five stars have been convulsing audiences at the New Amsterdam Theater, New York, for many months.

THE ORIGINAL COMPANY.  
The original New York cast is being brought here intact, not even Ethel, the comedy horse, being forgotten. Washington is the first city to have a "Hitchy-Koo" since it was first introduced over big with metropolitan audiences.

Julia Sanderson has long been a favorite here, but this will be her first visit with a revue. G. P. Huntley is ranked among Great Britain's best comedians. He has much to do in this show.

While here Mr. Hitchcock and Mr. Huntley are to be guests of honor at the National Press Club, endeavoring to explain the difference between American and British humor to President Avery Marks and "S. J. C. Collins."

Though you won't be invited, there is to be a party on the stage at the National Theater on New Year eve, beginning with the falling of the final curtain. The names of the stars, really, will be the stars, but not a single member of the company, not excepting Ethel, the horse, will be overlooked. Ethel is expected to get a five-quart barrel with a barrel of champagne.

"Hitchy-Koo, 1920," it is announced, cost around \$200,000, which is a fair amount, a fair amount, my brothers. The costumes alone are listed at \$125,000. They were created by John, assistant, director of the Ba-Ta-Clan music hall in Paris.



## Cecil Lean and Cleo Mayfield In "Look Who's Here" for Week

Cecil Lean, most famous of all musical comedy stars, with his ever-radiant smile and winning chuckle will amuse local theatergoers for a full week beginning with tonight's performance at the Shubert-Belasco.

That, in itself, is a treat, but it is like filling the proverbial cup of joy to overflowing to add that costar, and clever Cleo Mayfield, without a doubt one of the recognized beauties of the American stage.

Their offering will be "Look Who's Here," accepted by the critics as the liveliest and most enjoyable musical comedy presented this season. The production is one of the long line of successes emanating from the popular Forty-fourth Street Theater in New York city. It will be presented with virtually the entire metropolitan cast.

Mr. Lean is seen at his best in "Look Who's Here," besides furnishing him with a series of situations that are decidedly novel, his role of the author who writes in passionate love stories that make young girls worship at his shrine, is replete with comedy of the compelling sort that keeps the audience in a paroxysm of merriment and laughter throughout the performance.

Miss Mayfield's role, too, is delightfully adapted to her talent. Her rendition of the part of the care-free, happy-go-lucky matrimonial expert is a scream from start to finish. Miss Mayfield has ample opportunity to display the wonderful frocks and Parisian gowns that have made her name synonymous with the most noted creators of fashions on both sides of the Atlantic.

"Look Who's Here" is the joint work of Frank Mandel, author of George M. Cohan's "Mary," and Edward Paulton. The haunting, whistling melodies were written by Silvio Hein. Among the most popular of these are "Bubbles," "When a Wife Gets Fat," "The Bell Hop Blues," "The Turk Had the Right Idea," "Love Never Changes" and many others.

The story tells how the young author, who can gush love by the yard on paper, permits his young and pretty wife to suffer for the little attention which it is the duty of every married man to provide. But she rebels and the consequences provide a world of most amusing complications.



## "Aphrodite," An Extrabaganza, Opens Tonight On Poli's Stage

The love of Demetrios, a famous Greek sculptor, for the courtesan, Chrysis, as it is revealed in the colossal spectacle of "Aphrodite," which P. Ray Comstock and Morris Gest will present at Poli's for one week beginning tonight, will afford local theatergoers an opportunity of witnessing one of the most thrilling and beautiful stories that the American stage has ever witnessed in the form of spectacle.

It was the sensation of Paris in 1914 at the Theatre Renaissance, and last winter achieved one of the biggest hits at the Century Theater in New York that that mammoth playhouse has ever witnessed.

"Aphrodite" required five years to prepare for the American stage, and the masters who were concerned in its presentation represent the greatest brains in their professions. The costumes, gorgeously colored and splendidly beautiful, were designed by Percy Anderson, the famous English artist.

Local theatergoers have already become acquainted with Mr. Anderson's art for it was he who designed the costumes for "Chu Chin Chow," and now, at the age of seventy-two, and still suffering from shell-shock sustained when he went too close behind the British line in search of material for sketches, he has fairly outdone himself in the production of "Aphrodite."

Probably no living artist, with the possible exception of Leon Bakst, can mingle strange and startling colors so fantastically and yet so artistically, as Percy Anderson, and in "Aphrodite" he has been given a wide field for his imagination, since the story concerns ancient Egypt in the days when the Greeks ruled Alexandria.

"Aphrodite" relates the story of the love of a Greek artist, Demetrios, for one of the most famous courtesans of all time. He turns from the love of the Queen of Egypt to seek the favors of the profligate Chrysis, who, to prove his love, exacts a promise from him to commit three crimes.

The original novel, by Pierre Louys, is one of the greatest of modern French classics. Pierre Frondaie, Paris, turned the novel into a play, and this drama, adapted for America by George F. Stevens, is the version that so stirred New York last winter.



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## Cecil Lean Joins Ranks of Producers

Gradually and quietly a big change is being wrought in American theatricals and few of the hundreds of thousands of theatergoers realize that this metamorphosis is taking place before their very eyes.

In previous years when but few exceptions—almost every one of the theatricals—was in the hands of the control of and possessed of one or the other of two great theatrical producing firms.

But at the present time, if any attention is paid to the theatricals, the various attractions will be seen that the few who are enjoying the greatest popularity and being drawn cards are producing the dual effort of the two great theatrical producing firms.

One of the latest in the ranks of actor-producers is Cecil Lean, who co-starring with the beautiful Cleo Mayfield, will be seen at the Shubert-Belasco for a week, beginning tonight in "Look Who's Here."

Mr. Lean has been at the head of his own affairs since he realized that for a long time the theatricals in New York, close following him came Raymond Hitchcock, then George White, Nora Bayes, Walter Hampden, and several others. They demonstrated the success of the plan and proved conclusively that in the future it is the star's name and efforts superintended by adequate support that spells success or failure for any production.

Of course, there are exceptions to this, as to everything else, such as "Lightnin'" and "Irene," but in the main the past two years have shown it to be true.

## ORIGINAL BILLY WATSON AT GAYETY FOR A WEEK

Billy Watson, the original one of his kind, at one time one of the most popular comedians of the Columbia burlesque circuit, now one of its most successful producers, brings to the Gayety Theater for a week, a new musical comedy, "The Cafe," in two acts and six scenes. Principally adapted from the productions of the famous gambling room at Monte Carlo and of the equally renowned "Chantilly race track in Paris," the vehicle which will be used to present the story of a large presenting company.